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JANUARY 16, 1914

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SOLOIST WITH

The Woman's Orchestra
of Los Angeles

HENRY SCHOENEFELD

CONDUCTOR

Third Event of the
Great Philharmonic Matinee Course

The Auditorium

Friday Afternoon, January 16, 1914

THIRD ARTIST CONCERT, FRIDAY EVENING FEB. 13, 1914

SIBYL SAMMIS-MacDERMID, SOPRANO

GEORGE SCHOENEFELD, HARPSICHORDIST

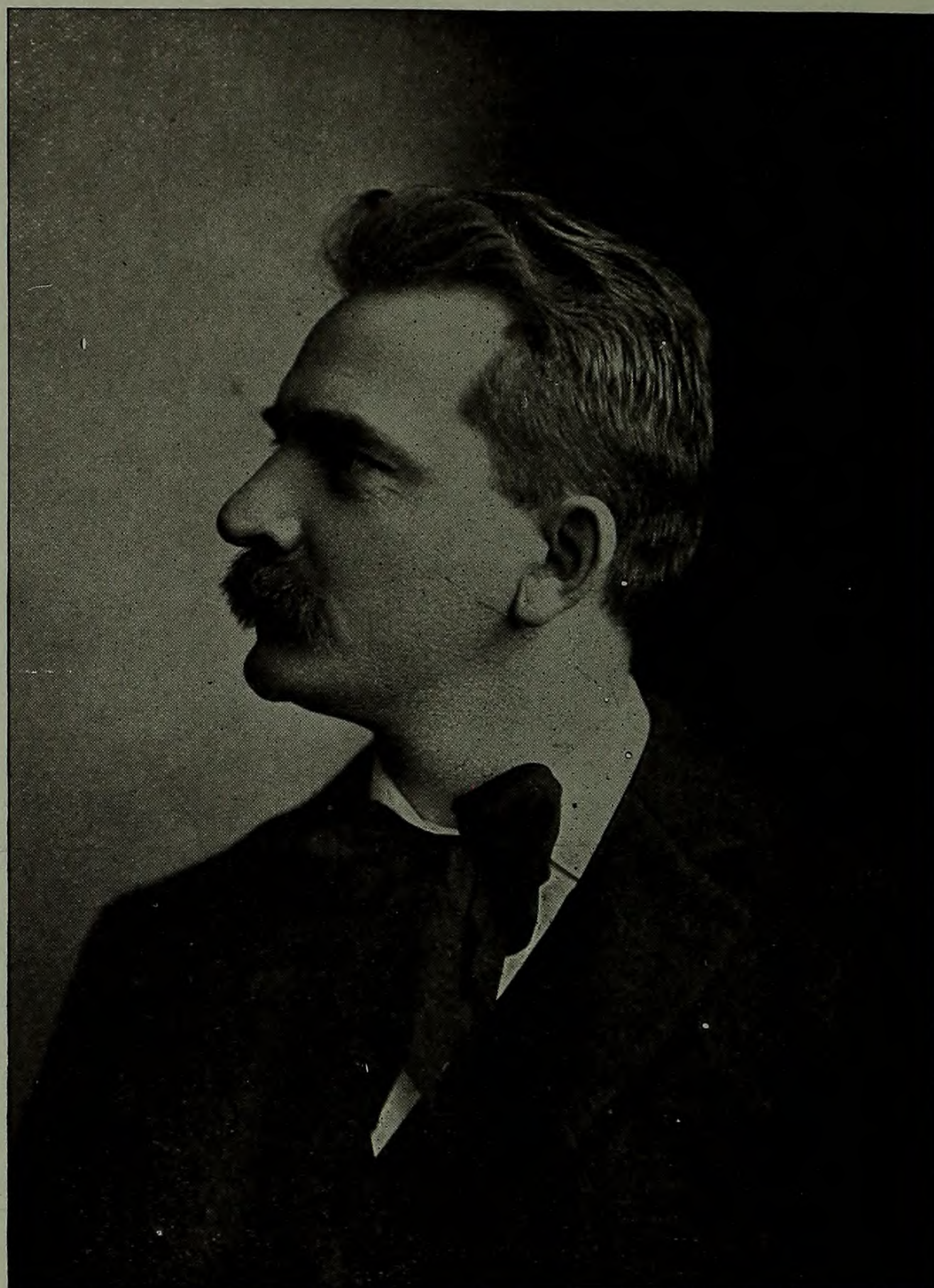
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HENRY SCHOENEFELD, CONDUCTOR-COMPOSER

Henry Schoenefeld, the Conductor of the Womans Orchestra of Los Angeles, has become one of America's foremost composers, having won not only many of the most sought after prizes in the musical world, including the famous Nordica prize for the best American born composer's song, in which contest he offered "The Song of Love." He also won the distinction of honor in the composition of the "Jubilee Latin Mass" and the "Rural Symphony in G Minor" on American subjects, which was a prize offered by the National Conservatory of Music in New York. This competition was for American born composers only, and was played in New York by the Anton Seidl Orchestra, Schoenefeld conducting at Seidl's request. With Parisien judges, Pugno, Piernet, Grassi, and others, he was tendered the Henri Marteau Prize offered for piano and violin sonata by an American born composer.

As a conductor of a choral organization he secured the first prize for

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OF LOS ANGELES

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 Mrs. Lena Rebard
 Mrs. S. B. Bennett
 Mrs. Maude Meyer

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 Mrs. Teresa Holbrook Winslow
 Mrs. F. O. Ricketts
 Alfreda Crowell
 Lois Burns
 Evelyn Mason
 Mrs. M. E. Jenkins
 Viona Nolte
 Hazel Gapp
 Sadie Grumbling

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Theodocia Longenecker
 Mrs. Dora James Clark
 Mrs. Clarence Cook
 Mrs. Mabel Sussex
 Nanna Blumve
 Ruth Hitchcock

Cellos

Lucy Fuhrer
 Mrs. Elsa Duquette
 Mrs. Hubert Parker
 Mrs. Frank Moll
 Miss Edythe Alber

Mrs. Nina Staples

Basses

Mrs. Flora Cosper
 Millie Jones
 Maud Norton
 Mrs. C. B. Hamrick

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Minnie Victoria Percival
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Gertrude Barrett
 May Phillips*

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Saxophone

Kathryne Thompson

Horns

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 Annie McCunn*

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 Mrs. Madge R. Thompson
 Mrs. Harry Cardell

Trombone

Rhoda Miller
 Mrs. Roe Plimpton

Percussion

Cora Calvert Foy
 Mrs. Lillian N. Thrall

*Absent from city.

the Pacific Coast Turnfest competition of German Singing Societies two years ago in Los Angeles, and first prize in Denver, in 1913, at the National Sanegerfest of German Singing Societies, where he conducted as leader the Male Chorus of our local Turnverein.

Conductor Schoenefeld's first musical studies on violin and piano were obtained under his father and brother, pupil of Joachim. He was a member of the Milwaukee Symphony when sixteen years old and entered the Leipzig Conservatory at seventeen, his first composition being a Latin Mass sung at the Silver Wedding Jubilee of King Albert and Queen Carola of Saxony.

From Leipzig he went to Weimar to study composition, and after returning to America was a member of the Thomas Orchestra and conductor of various orchestras and choruses in Chicago, Milwaukee and Los Angeles, having taken charge of the Womans Orchestra at the beginning of this season during the absence of Harley Hamilton in Europe, at the earnest solicitation of their entire membership.

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Program

PART I

1. Overture—"Egmont" Beethoven
 2. Violin Concerto, G Minor, Opus 26.....Max Bruch
- Vorspiel
Adagio
Finale
Allegro Energico.

Kathleen Parlow and Orchestra

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Program—Continued

PART II

3. Sonata, "Devil's Trill"Tartini
4. { a. Romanze Beethoven
 { b. Prelude and Allegro Paganini-Kreisler
5. { a. Serenade MelancoliqueTschaikowsky
 { b. Habanera Sarasate

Miss Parlow

Charlton Keith at the Piano

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OVERTURE TO GOETHE'S "EGMONT"

Opus 84 Beethoven
Goethe's five-act tragedy, "Egmont," was completed in September, 1787, and produced early in the following year. Beethoven's incidental music was composed in 1809-10 and performed for the first time on May 24, 1810. The numbers comprise the overture now played, from entr'actes, two songs for soprano voice, two orchestral movements—"Clara's Death" and a "Meiodrama," and a finale—"Symphony of Triumph." Several "connecting" poems, epitomizing the action of the play, have been written with a view of facilitating the performance of this music in the concert hall with the assistance of a reader.

The overture opens with a short introduction in slow tempo, which leads up to the main body of the movement—in F minor, Allegro and 3-4 time, beginning with a scurrying run in the strings, followed by the downward-rushing principal theme in the violin-cellos. After a brief development of this subject comes the second theme, consisting of some impetuous chords for the strings, answered by quieter phrases from the wood-winds. The middle section of the movement is very short, consisting chiefly of a fragment of the first theme which the solo wood-winds sing softly to each other. This is followed by the usual

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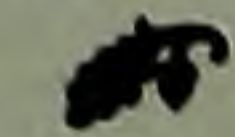
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recapitulation, substantially a repetition of the first part—with the necessary changes of key, and finally concluding with some suppressed and long-held chords for the wood-winds. The coda—in F major, Allegro con brio and 4-4 time—begins softly with a figure for the violins, working up quickly to a mighty climax for the full orchestra, which is sustained to the end of the movement. The finale of the work—the “Symphony of Triumph”—is an almost exact repetition of this coda, beginning with the climax.

CONCERTO FOR VIOLIN

Max Bruch, Born Jan 6, 1838, at Cologne

No. 1. G Minor, Opus 26.

The first movement of this fine concerto opens with five preludiary measures for the orchestra, after which the solo instrument enters with an eloquent recitative, embellished with sundry florid passages. In due time this gives way to another melodious motive which serves as the second theme. This section is succeeded without halt by the Adagio, one of the most romantically beautiful of all violin compositions. The finale begins with a short modulatory passage by the orchestra, leading up to the statement by the solo instrument of the vigorous principal theme. This movement is longer and more elaborate than the two preceding and with it the concerto is brought to a brilliant climax. It was while he was musical director at Coblenz (1865-67) that Bruch composed this work which has since remained one of the most effective of all virtuoso pieces, from both the performer's and the listener's stand-points. It is dedicated to the distinguished violinist, Joseph Joachim.

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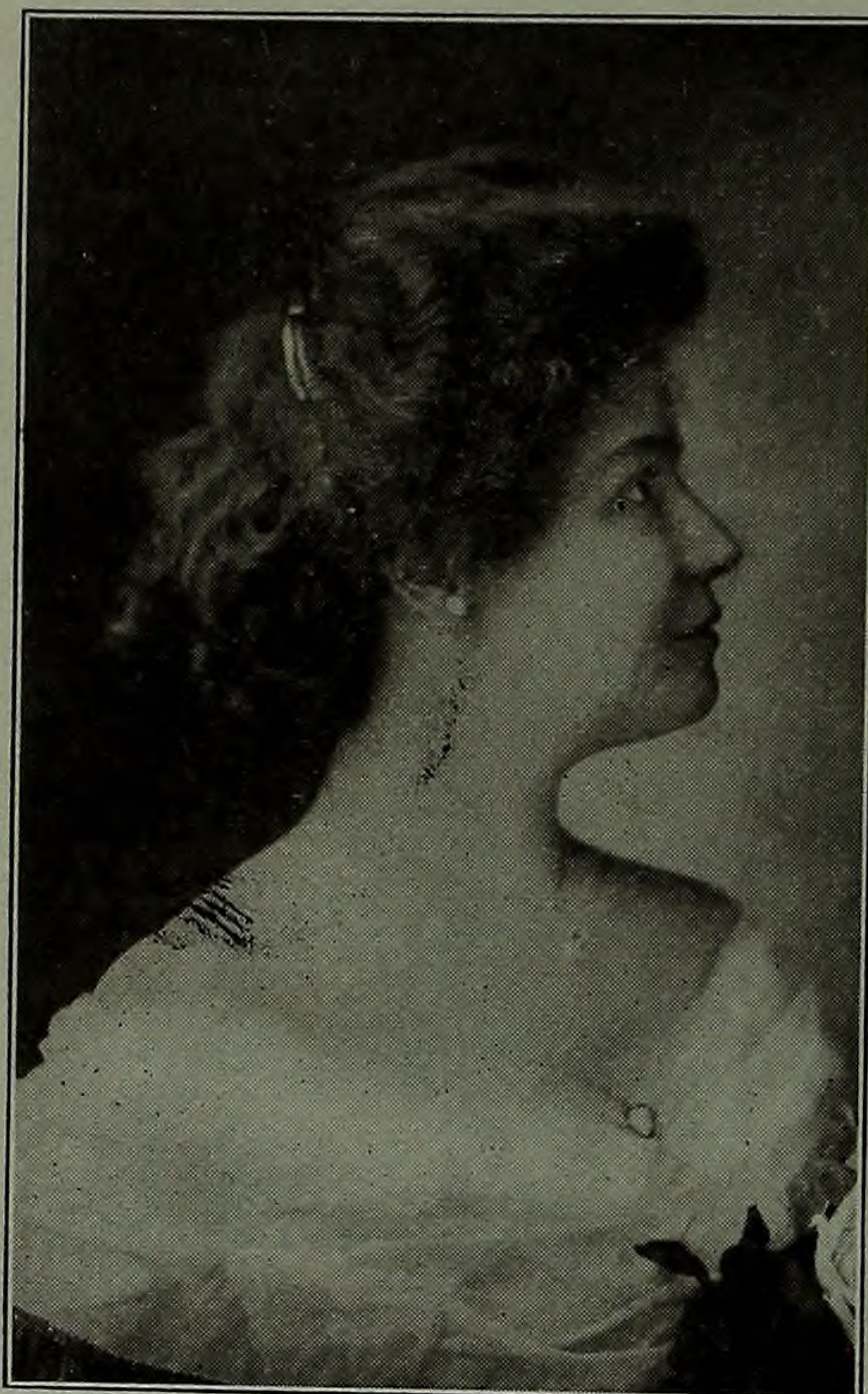
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Soloists

SIBYL SAMMIS MACDERMID, DRAMATIC SOPRANO

Sibyl Sammis MacDermid, the dramatic soprano, is an American singer who has achieved an unqualified success in concert, and oratorio. Endowed with a voice of splendid possibilities, a musical nature, and a striking stage presence, early studies in Chicago and New York and two seasons with eminent masters in London and Paris, have equipped her thoroughly for her career.

For eight seasons, thus qualified, Mme. Sammis-MacDermid has appeared in practically every city of importance in the United States, including appearances with most of the large orchestral and choral bodies of the country.

As a singer of American songs she is particularly noted, and among the Christian Scientists has greatly assisted in revealing the beauties of James G. MacDermid's sacred songs, which are found so frequently in the Scientists' services.

Her appearance in Los Angeles will be in conjunction with the Woman's Orchestra on the evening of Friday, February 13th, presenting several operatic arias with orchestral support, and a group of songs, with her husband, James G. MacDermid, the composer, at the piano.

JAMES MACDERMID, COMPOSER-ACCOMPANIST

James G. MacDermid, the song writer, has through his songs gained the friendship and good will of a large element of the musical public. During the past five years, with little or no publicity, his songs have reached an enormous sale. They have literally sung their way into public favor.



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